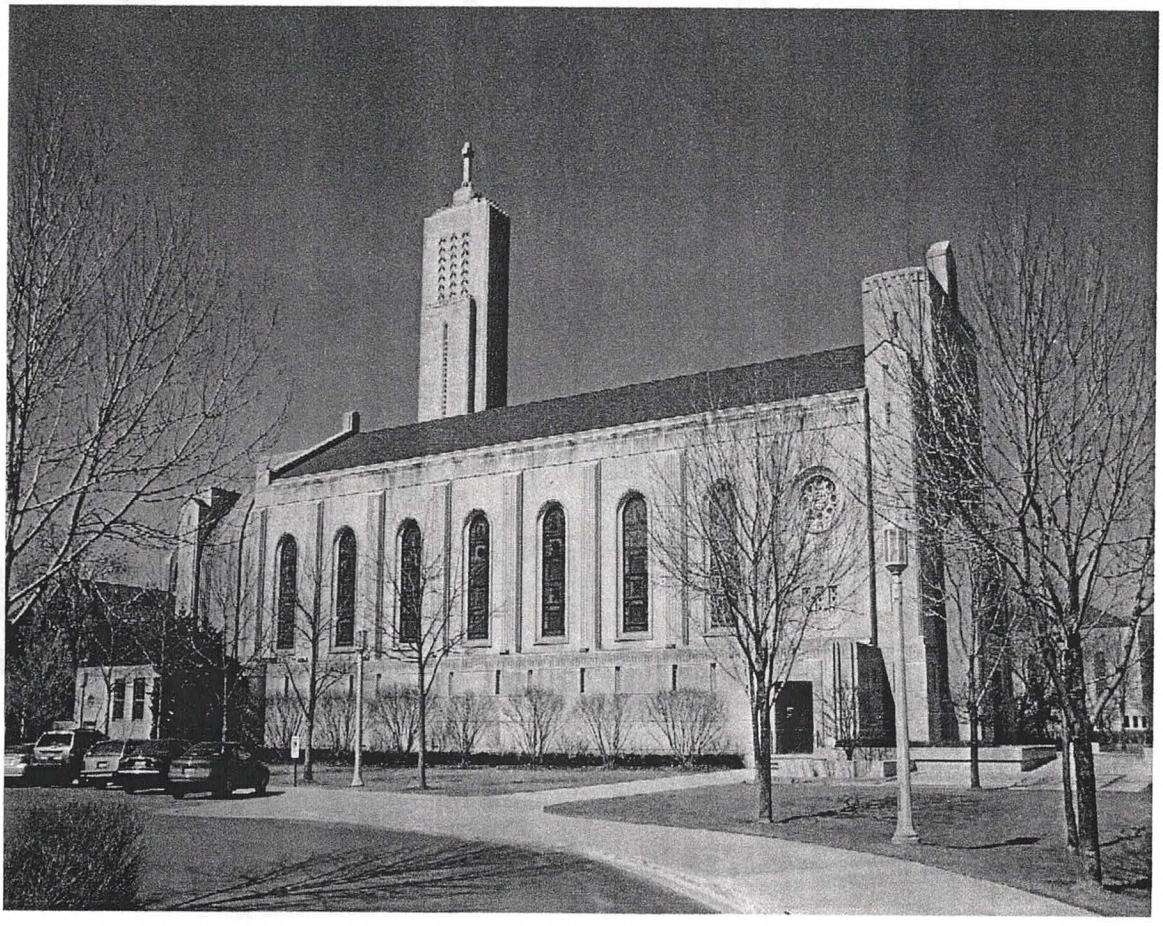
LANDMARK DESIGNATION REPORT



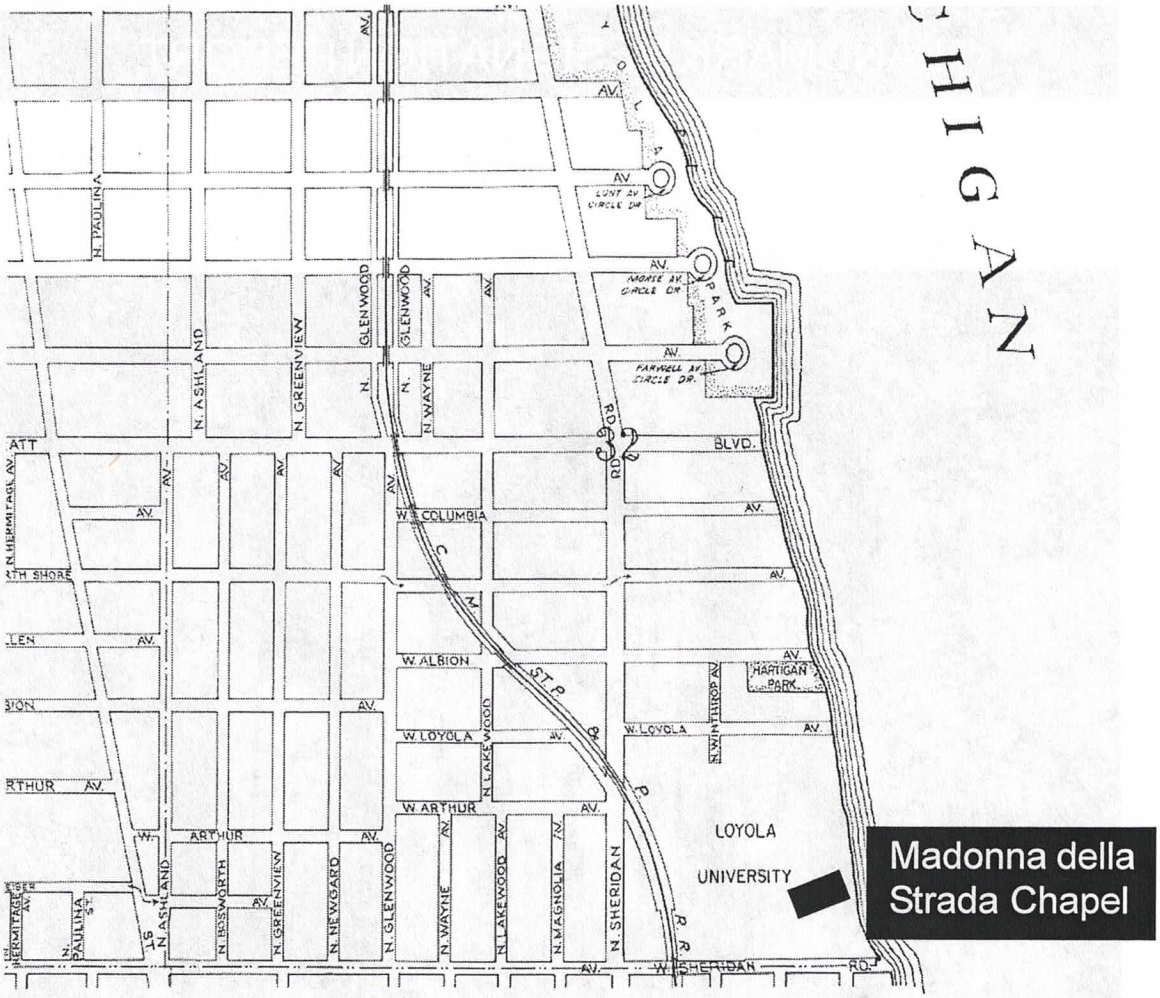
Madonna della Strada Chapel

6434 N. Kenmore Ave.

Preliminary Landmark recommendation approved by the Commission on Chicago Landmarks, April 2004

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Denise M. Casalino, P.E., Commissioner



Above: Madonna della Strada Chapel is located on the edge of Lake Michigan on the Loyola University campus in the Rogers Park neighborhood.

Cover: A view of Madonna della Strada Chapel from the southeast.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

Madonna della Strada Chapel

6453 N. Kenmore Ave.

Date: 1938-39
Architect: Andrew N. Rebori

Located on the shores of Lake Michigan, Madonna della Strada Chapel is one of Chicago's most visually distinctive religious buildings. Built to serve Loyola University's Lake Shore campus, Madonna della Strada is an excellent and unusual example of the so-called "Modern Classical" style, popular in the late 1920s-30s, with its boldly abstracted Classical-style forms and ornament, including pilasters, low-relief sculptures, decorative frieze and soaring bell tower. Closely associated with the Art Deco style of the same period, it includes a streamlined form, abstracted geometric ornament, and an unusual use of glass block.

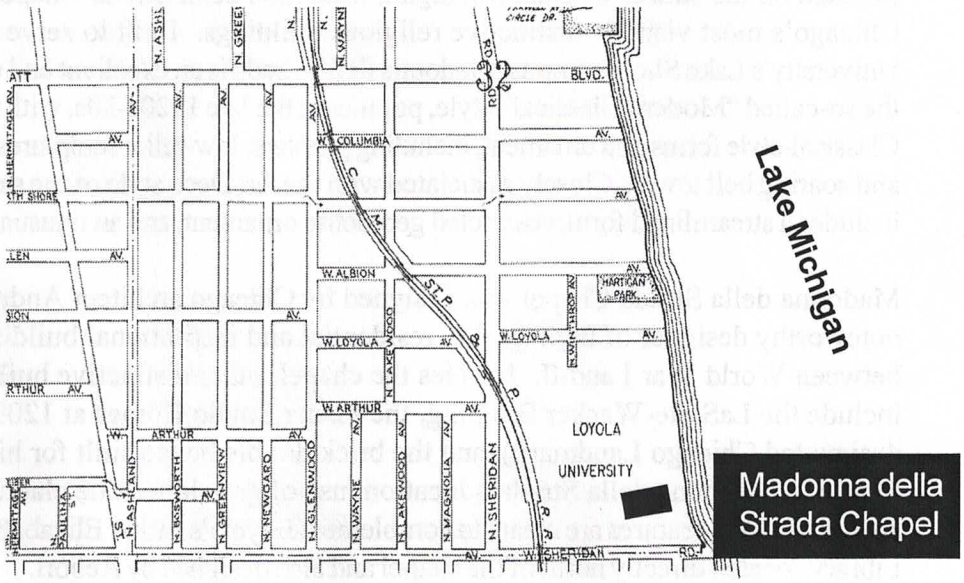
Madonna della Strada Chapel was designed by Chicago architect Andrew N. Rebori, a noteworthy designer of high-quality residential and institutional buildings in the years between World War I and II. Besides the chapel, other distinctive buildings by Rebori include the LaSalle-Wacker Building, the Fisher Studio Homes at 1209 N. State St. (a designated Chicago Landmark), and the brick double house built for himself at 1328 N. State St. Madonna della Strada's location, use of gray limestone cladding, architectural style, and visual features are meant to complement Loyola's earlier Elizabeth M. Cudahy Library, located directly north of the chapel and also designed by Rebori.

Building Construction and Description

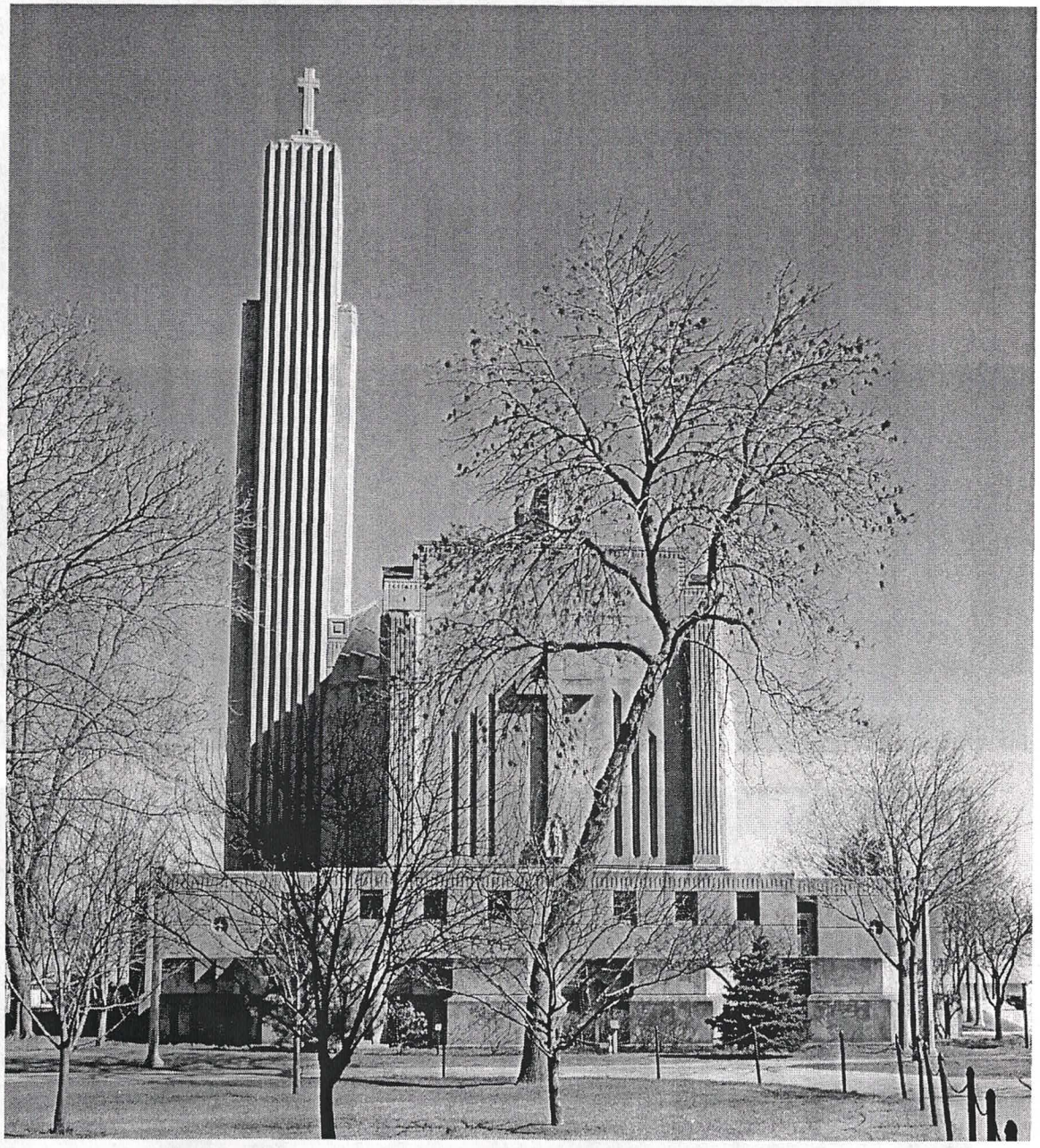
Madonna della Strada Chapel was built for Loyola University of Chicago, one of Chicago's oldest institutions of higher learning, founded in 1870 by the Rev. Arnold Damen. S. J. St. Ignatius College (as it was then known) was located at 11th and May streets in Chicago's Near West Side neighborhood and early in its history was associated with St. Ignatius College Preparatory School. In 1906 Loyola bought 25 acres of lakefront property at Devon Avenue and Sheridan Road in the Rogers Park neighborhood for its Lake Shore Campus, which the university has continued to develop and expand for almost 100 years.

The university began planning and fundraising efforts for Madonna della Strada Chapel in 1924 at the urging of the Rev. James J. Mertz, S.J., a newly-hired professor of classics. The earliest designs for the chapel were devised to reflect the earlier Spanish Renaissance-style buildings already built on the campus, such as nearby Dumbach Hall. Loyola University officials soon realized, however, that the proposed chapel would be closely associated physically with the campus's newly planned and funded Elizabeth M. Cudahy Library (completed in 1930 on a lakefront site just north of the proposed chapel site), and decided to give the chapel commission to the architect of the library, Andrew N. Rebori, who was a friend of the Cudahy family, the donors of the library building. Plans at that time called for an extension of the City's lakefront Lincoln Park and associated Lake Shore Drive north to the City's boundary with Evanston, and Loyola planned the placement of both the library and chapel in order to create a visually impressive and unified campus from the vantage point of this new drive. Rebori's original design for Madonna della Strada, done in the late 1920s just before the Great Depression, called for a gray-limestone building that would have closely resembled the library building with its Classical-style ornament—a modern interpretation of Italian Baroque architectural detailing.

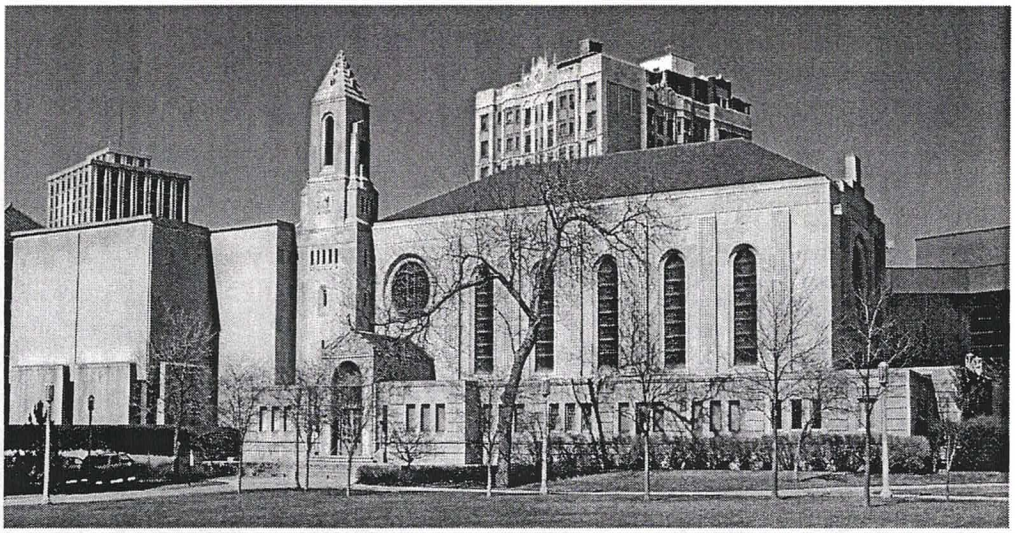
With the coming of the Depression, however, fundraising for Madonna della Strada Chapel

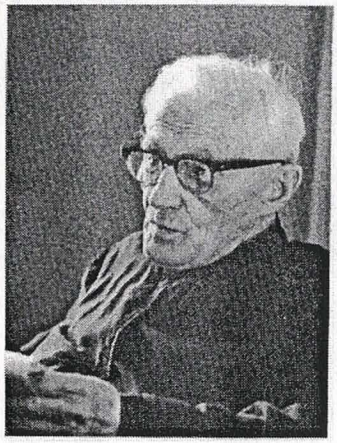


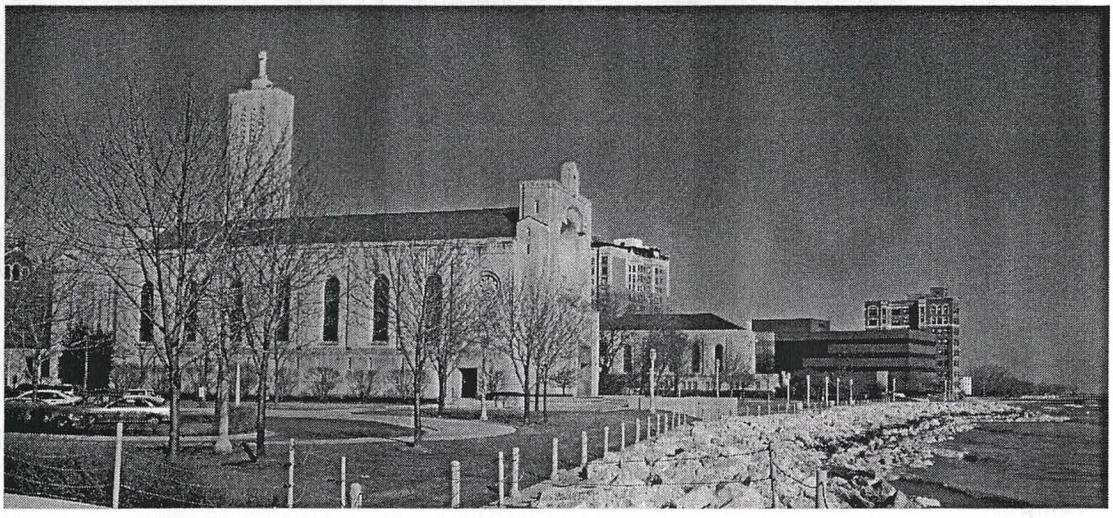
Madonna della Strada Chapel is located on the Lake Shore Campus of Loyola University of Chicago in the Far North Side neighborhood of Rogers Park.



Madonna della Strada Chapel is a visually striking "modernistic" church building clad in gray limestone. Its bell tower is a visual landmark on the Loyola Unversity of Chicago campus.







Top: Madonna della Strada Chapel was intended to complement Loyola's Elizabeth M. Cudahy Library, designed by Rebori in 1927. Middle left: The Rev. James J. Mertz, S.J., a long-time professor at Loyola, raised money for the chapel and guided its construction on behalf of the university. Middle right: A photo of a fund-raising party for Madonna della Strada at Chicago's Aragon Ballroom, circa 1930s. Bottom: Madonna della Strada is located on the shores of Lake Michigan directly south of Cudahy Library (the gray lime-stone building behind and to the right of the chapel in this photograph).

stalled for several years. Father Mertz during this period continued to encourage donations for the chapel fund, often through fundraising parties at local venues such as the nearby Aragon Ballroom in the Uptown neighborhood. Through the university's committed efforts, construction on the chapel was able to begin in 1938. Construction proceeded quickly, with completion of the exterior coming the following year in 1939. Madonna della Strada Chapel began to be used for services at that time, although its interior remained unfinished for several years.

Madonna della Strada Chapel is located very close to the edge of Lake Michigan, with its front elevation facing east towards the lake. (The chapel's name, "Madonna della Strada" or "Our Lady of the Way," refers in part to the university's original expectations of a Lake Shore Drive extension running along the eastern edge of the campus directly in front of the building.) The building is a "basilica-plan" church building—a long and somewhat narrow structure based on the "shoebox"-like basilicas, or Roman imperial governmental buildings, upon which the majority of subsequent Christian church designs have been based. During the almost-decade delay between the initial commission for the chapel and its construction, Rebori had begun designing buildings that were more modern and less "historical" in their overall design and ornamentation. Before construction of Madonna della Strada began, he redesigned the chapel, keeping its originally intended general overall form but emphasizing greater sleekness and abstraction. In addition, ornamentation became harder-edged and more "modernistic" with abstracted geometric and Classical-style details.

Madonna della Strada Chapel is a reinforced concrete building with gray limetone wall cladding and pink granite detailing around entrances. The chapel's overall form and detailing is rectilinear and rather stark with strongly defined rooflines, corners, windows, and doors. A wide one-story "podium" serves as a base for the narrower main volume, topped by a low hip roof, that makes up the chapel. The chief curvilinear forms found in the building's exterior are rows of tall, round-arched windows along the north and south elevations, a large rose window facing Lake Michigan, secondary rose windows directly above side entrances, and a series of round-arched "ribs" that define the west end, or apse, of the chapel. Otherwise, the building's detailing is strongly linear with abstracted Classical-style fluted pilasters between the round-arched windows on the building's two long elevations, diamond-shaped decorative patterns on the front elevation, low-relief geometric ornament outlining parapets, and "chevrons" and vertical fluting on the bell tower.

The front elevation, facing Lake Michigan, is the most heavily ornamented with a simple rose-colored marble door surround, a pair of bronze-metal doors ornamented with a rectilinear grid, and a deeply-recessed rose window with strongly-defined curvilinear "muntins" of limestone framing individual panes of stained glass. The surround of this window is ornamented with "Madonna della Strada" carved in low-relief and four sculpture blocks with symbols associated with the Four Evangelists—saints credited with the writing of the Gospels, the first four books of the New Testament. These symbols are modernized, strongly modeled variations on traditional images associated with these saints (for example, a lion for St. Mark and a bull for St. John). Although not officially credited

as the work of noted Chicago artist Edgar Miller, the overall appearance of these sculptural blocks, combined with documentary evidence that Miller worked with Rebori on other aspects of the chapel's intended design, lead one to believe that Miller was responsible for their design.

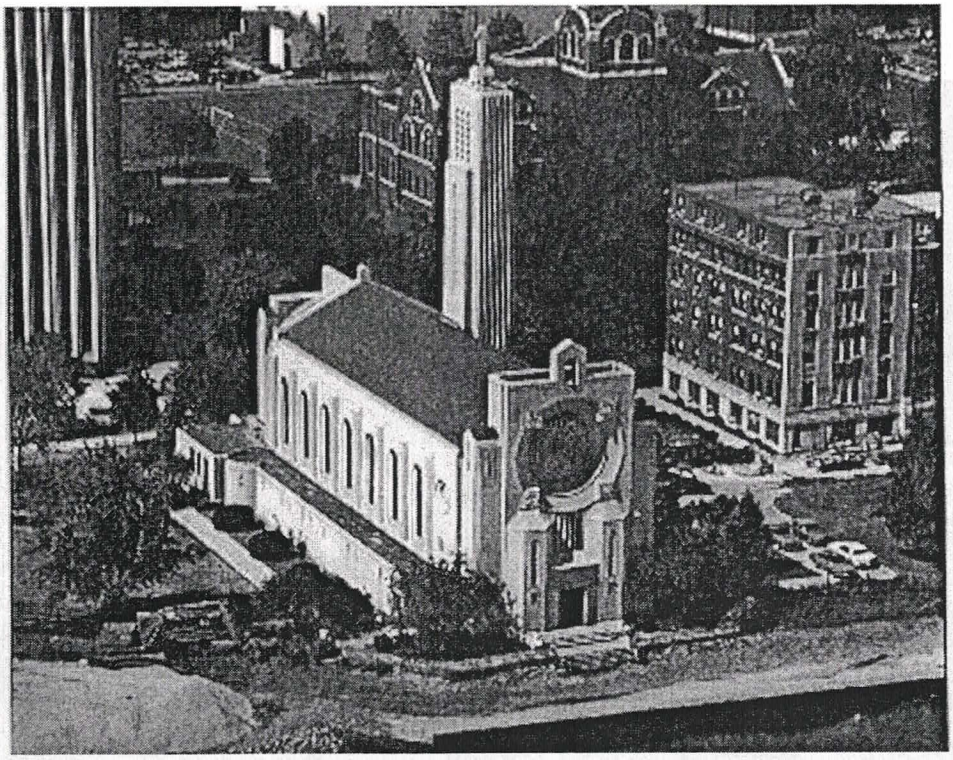
Along the chapel's north and south elevations, ornament is found not only in the abstracted Classical-style pilasters between large round-arched windows, but also in a simplified frieze running along the roofline and decorated with names of significant Jesuit priests in history. (Loyola University was founded as and remains a Jesuit-run institution of higher learning.) These round-arched windows are filled with English-produced stained glass decorated with subjects of interest to the Catholic mission of Loyola. Secondary rose windows are located above side entrances placed just behind the front elevation.

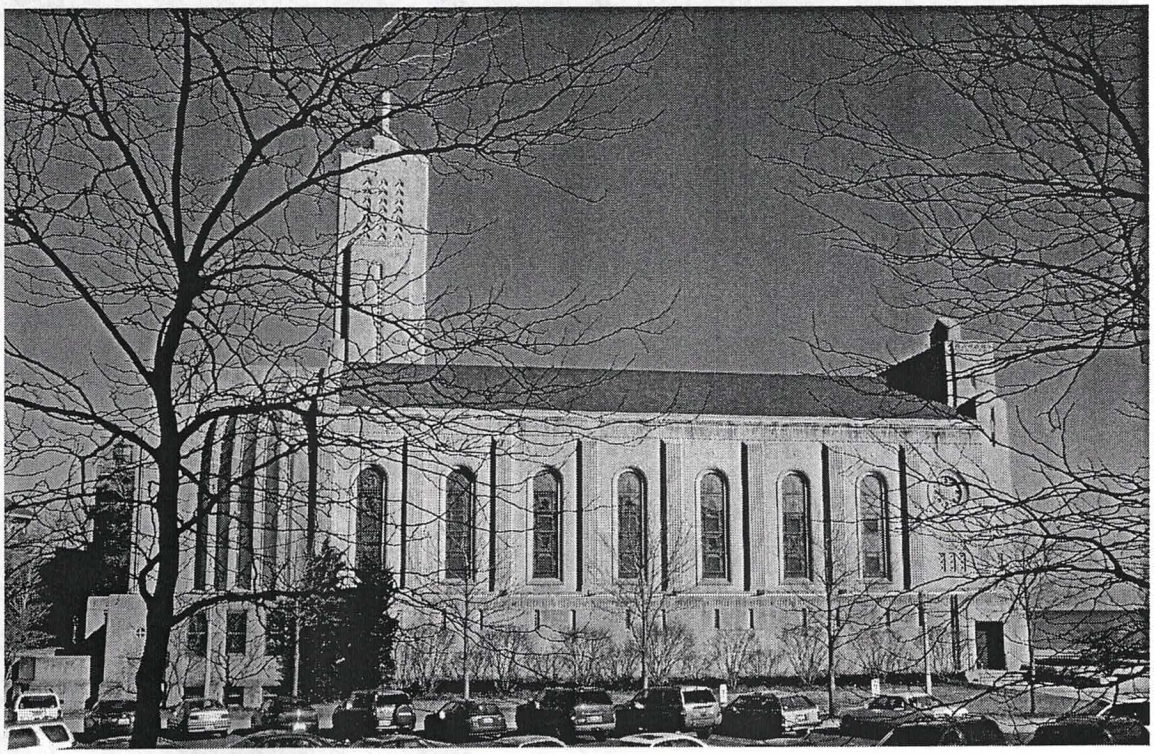
The rear (west) elevation of Madonna della Strada Chapel is a strongly rectilinear wall of limestone ornamented with a boldly-raised Latin cross also of limestone. Abstracted fluted pilasters and finely detailed incising detail the edges of this facade, while parallel, vertical rows of glass blocks providing internal natural light above the traditional site of the chapel altar flank the raised cross. The portion of the building podium beneath this rear wall has a "zig-zag" floor plan that adds visual interest to this elevation. Small windows in this section of the podium are filled with a variety of stained glass.

Between the rear elevation and the main body of the chapel is one of the building's most visually dramatic features—concentric round-arched "ribs" of limestone alternating with glass blocks that create a visually dynamic sense of compression for the choir and apse of the chapel. The continuous strips of glass block also provide indirect lighting for the chapel interior and altar.

Rising from the north elevation, three-quarters of the way back from the front facade and next to a secondary side elevation directly south of the tower and original entrance of Cudahy Library, is a tall limestone-clad bell tower. The chief vertical feature of the chapel, the dramatic bell tower is strongly rectilinear with vertical fluting rising from base to top on its east and west elevations. The north and south elevations are smoothly finished with limestone ornamented with clusters of "chevrons," arrow-shaped forms favored by Art Deco-style designers. Above all rises a simply detailed stone cross.

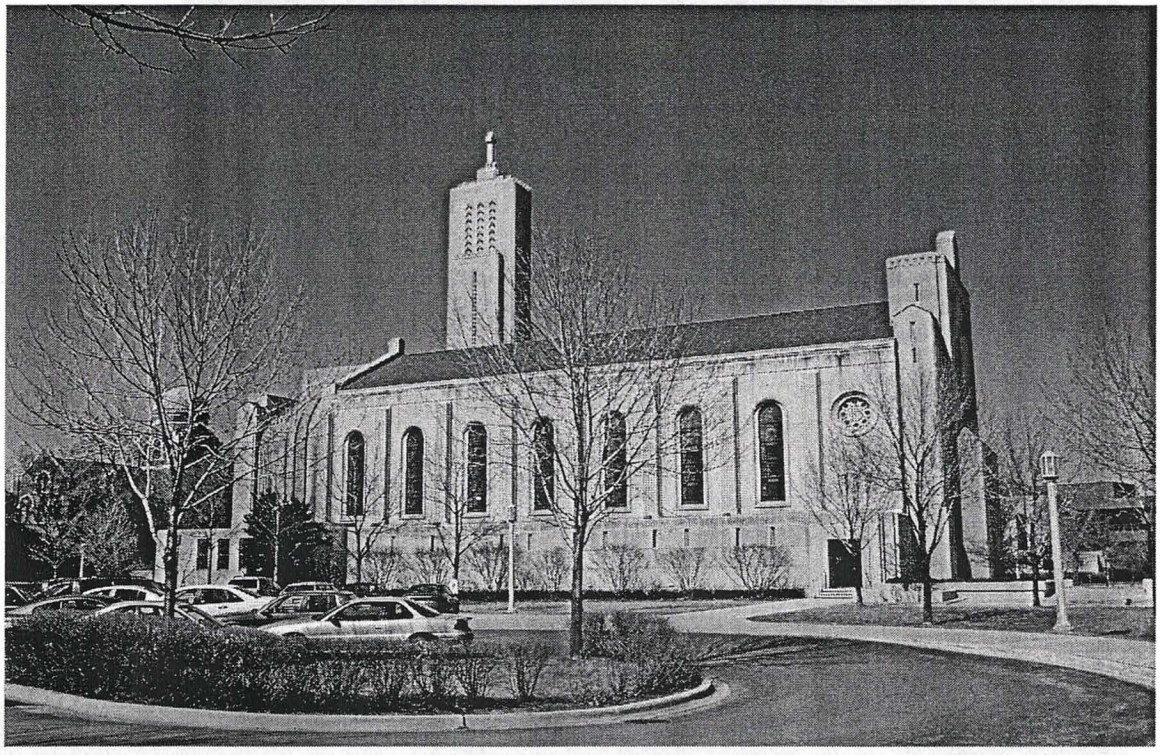
The chapel's interior was not completed at the same time as the exterior in 1939. Money was in short supply at the time, and the university was prepared to use the unfinished building until more funding was acquired. Also of importance was a falling-out between architect Rebori and Father Mertz, representing the university. Mertz believed that Rebori's design ideas for the interior, including a stainless-steel cross "hovering" over the altar and a continuous sculptural frieze by artist Edgar Miller that was meant to serve as the chapel's Stations of the Cross, were financially extravagant. Already-present tension in the client-architect relationship—typical for the short-tempered Rebori—led the architect to sever connections with the project as the building exterior was nearing completion. The chapel interior was completed in the 1940s with wall paintings created by

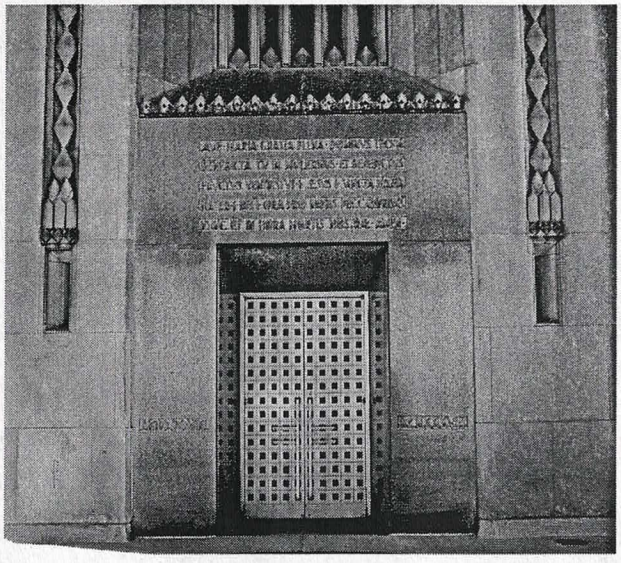


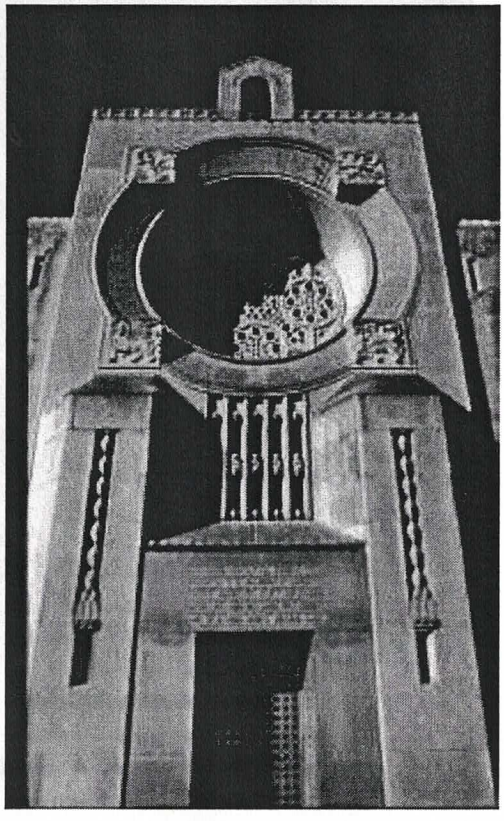


Top: An aerial view of Madonna della Strada Chapel from the early 1990s.

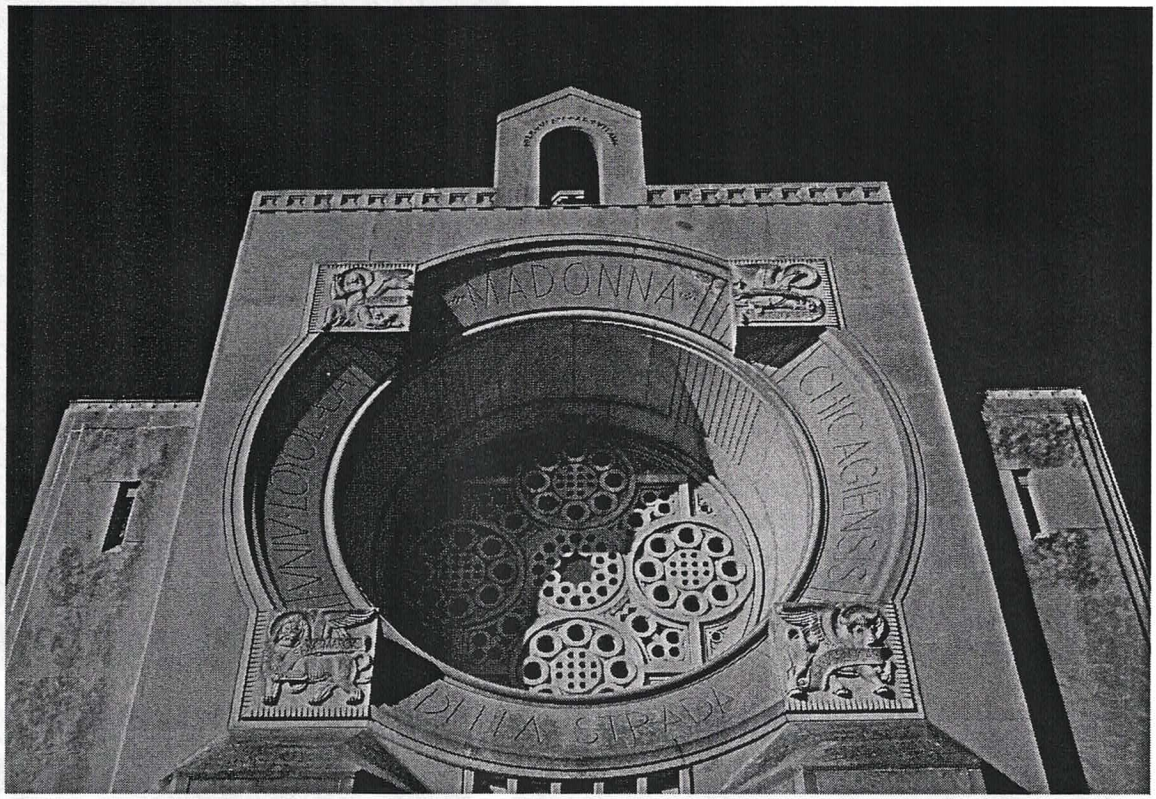
Above: A view of Madonna della Strada from the south.

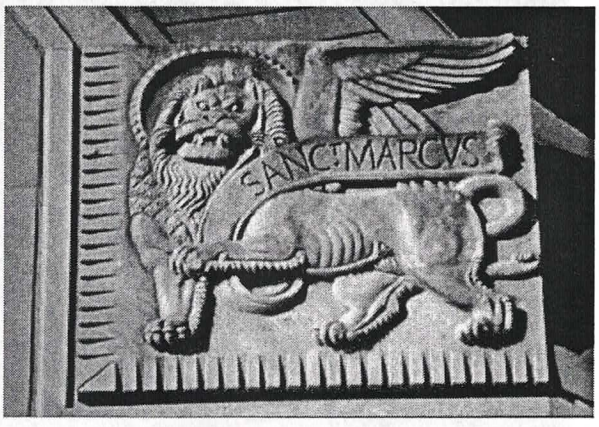






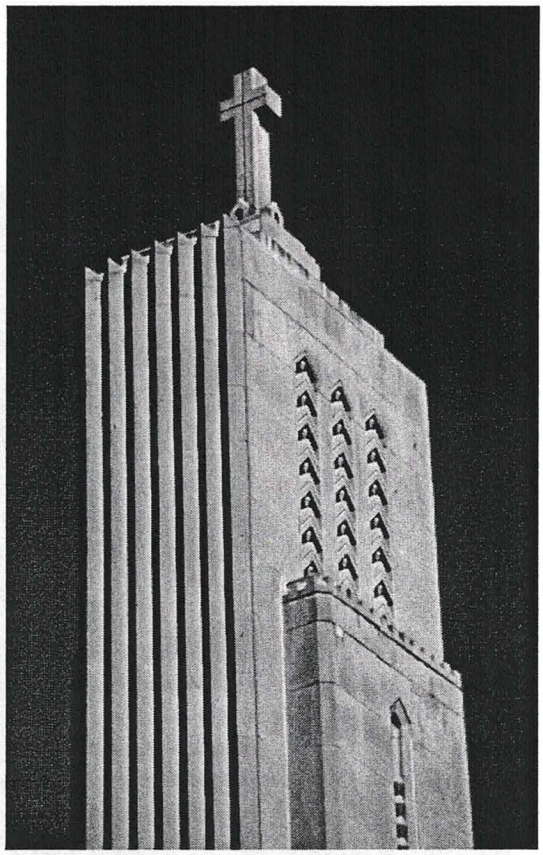
Madonna della Strada Chapel is an unusua 1930sl "modernistic" church building, combining visual aspects of the Art Deco, Modern Classicism, and Expressionistic styles. Top: A view from the southeast. Bottom left: The chapel's main entrance with its bronze doors. Right: The building's front (east) facade facing Lake Michigan.



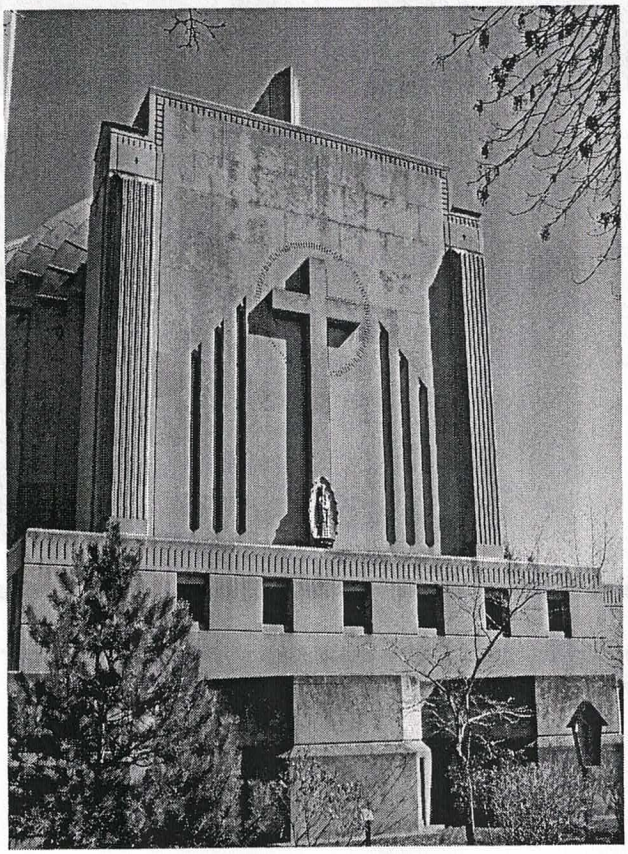


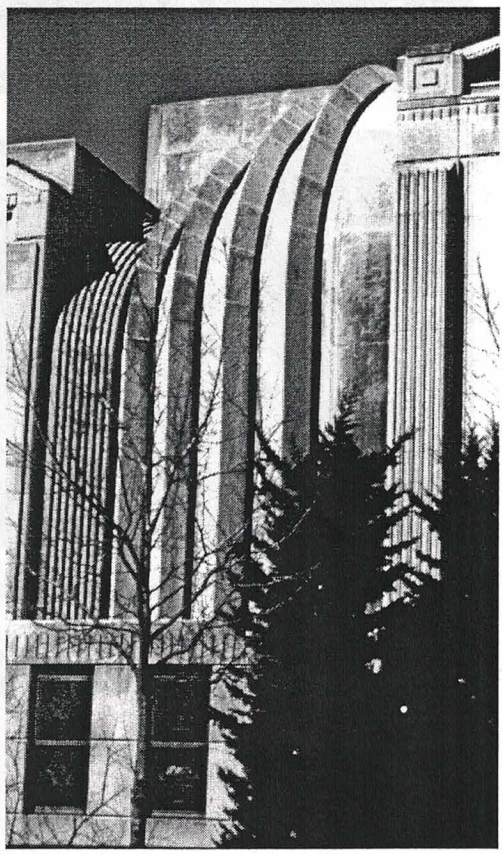
Top: The dramatic rose window ornamenting Madonna della Strada Chapel's front facade.

Bottom left and right: Two of the four decorative sculptures depicting symbols of the Four Evangelists, in this case St. Luke (left) and St. Mark (right).



Madonna della Strada Chapel is composed of boldly conceived forms, including (below left) the building's west (rear) facade, the concentric "ribs" of limestone and glass block that form the building's apse, and (right) the soaring bell tower.





artist Melville Steinfels. The interior was further modified by a 1980s renovation which included a new floor surface, replaced seating, and changed the chapel ceiling.

Madonna Della Strada Chapel and "Modernistic" Church Design

Madonna della Strada Chapel is a fine example of the "Modern Classical" style, closely related to the Art Deco style and popular in the United States during the late 1920s and 1930s, and part of a larger "modernistic" movement that also included Art Moderne and Expressionism. A number of American architects and clients during this period wanted buildings that were "modern" in their appearance and ornamentation, and traditional historic styles began to give way in popular imagination to styles that were sleek in overall form but often retained dramatic-looking ornament that ranged from stark geometry to abstracted foliate or Classical detailing. Madonna della Strada Chapel combines Art Deco-style sleekness and geometric ornament, such as diamonds and chevrons, with stylized Modern Classical pilasters, decorative friezes, low-relief sculpture, and decorative window surrounds. In this combination of modernistic influences, coupled with an Expressionistic handling of bold building form typical of avant-garde, inter-war European modernism, Madonna della Strada Chapel is one of Chicago's most visually striking buildings and a rare example of modernistic design as applied to a pre-World War II church building.

A popular style in Chicago during the late 1920s and 1930s, Art Deco was named after the Exposition des Art Decoratifs, a world's fair held in Paris in 1925 that emphasized highly decorative modern architectural and decorative styles. Art Deco-style buildings are characterized by hard-edged, linear forms. Ornament typically is stylized with a variety of hard-edged geometric or abstracted foliate designs found around entrances, windows, cornices and parapets. Art Deco buildings also are often strongly vertical in their overall design. Considered a "modern" style in the 1920s and 30s, Art Deco was preferred by many American designers and building clients over the more austere International Style being developed at the same time by avant-garde architects in Europe.

Many "modern" buildings of the 1920s and 30s also utilize simplified, abstracted Classical design. Sometimes called "Modern Classicism," this style is associated with Art Deco in that both styles emphasize clean-edged geometric form. Modern Classical-style buildings, however, depend upon "modernized" Classical details for ornamentation, including pared-down pilasters, capitals, and decorative friezes. Architects working in Modern Classicism were working to create up-to-date buildings that would embrace both Classicism—one of the world's greatest and longest-lasting design traditions—and modernism.

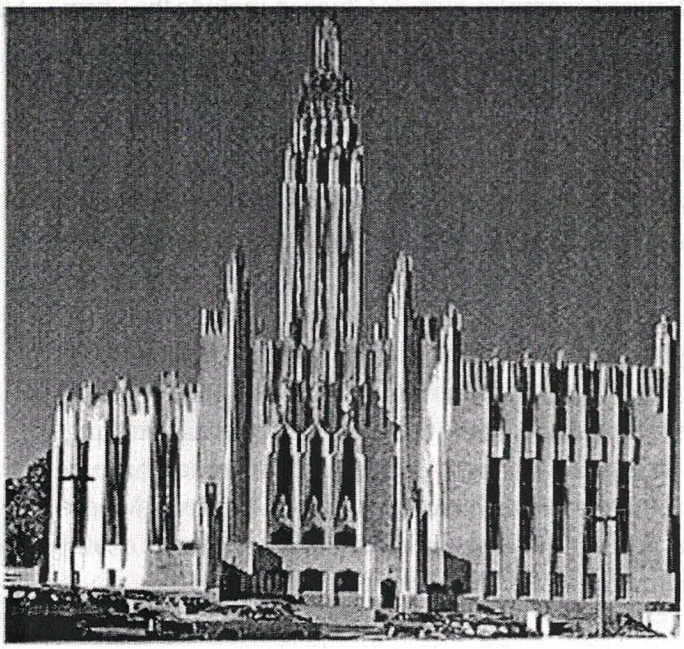
Madonna della Strada Chapel has many of the characteristics of the Art Deco architectural style, including both its overall form and use of abstracted Classical and geometric ornament. Clad with gray limestone, the building is crisply delineated with hard-edged, rectilinear forms that form its overall building silhouette and bell tower, the verticality of which is

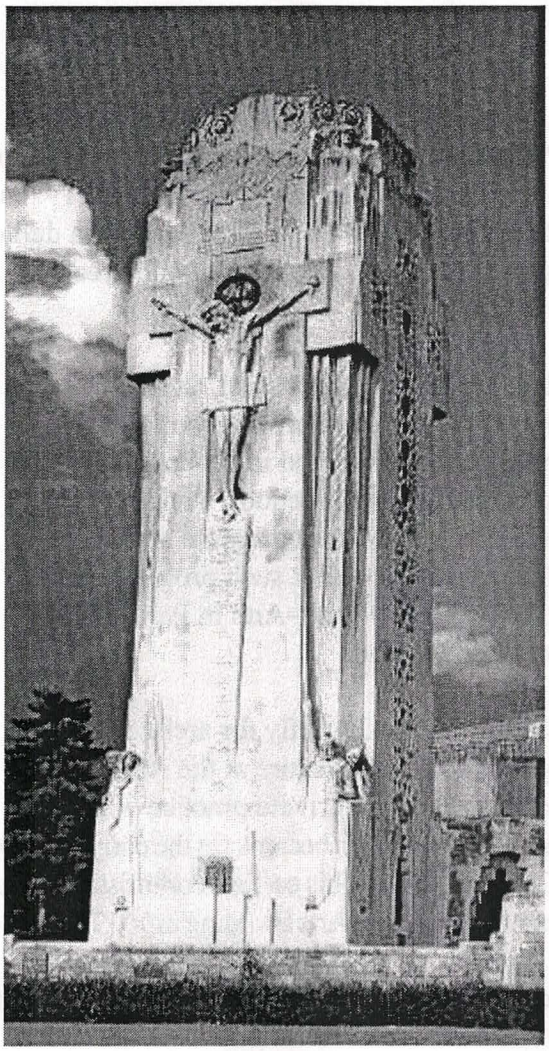
especially dramatic with its strongly fluted east and west elevations. Ornament is equally strongly molded with both straight-edged and rounded ornament based on geometry and abstracted Classical-style ornament. The front (east) facade has the largest amount of curved ornament in the large rose window set within a deep recess, and the west elevation has large curved "ribs"—lined with glass blocks—that define the church's apse. Otherwise, the building is strongly rectilinear in both its overall form and the majority of details. Ornament is based both on Classical designs abstracted to simple geometry, including simplified pilasters defining side-elevation windows, and strongly modeled yet realistic images of religious symbols typical of the Four Evangelists (Matthew, Mark, Luke and John) that detail the east elevation.

Madonna della Strada Chapel also exhibits, through its bold architectural forms, an aspect of European modernism known as Expressionism. A parallel form of architectural thought to the metal-and-glass architecture of the International Style, as epitomized in the work of Ludwig Mies van der Rohe, Expressionism was advocated by architects in Germany and the Netherlands during the 1920s and 30s. Never as widely influential as the International Style and less so in the United States, Expressionism combined utopian hopes of social reform through architecture with boldly non-historic architectural forms. Expressionist architects shared the belief that the world could be transformed for the better through architecture, and rejected rational functionalism with an emphasis on human intuition and emotion as appropriate tools in the design of architecture. Developing out of the earlier Art Nouveau and Jugenstil movements, Expressionism was characterized by plasticity of form and an appreciation of the innate physical character of materials. The influence of this architectural movement can be seen in the development of the Art Deco and Art Moderne styles in America, with their dramatically geometric forms and non-historic ornament. Its influence can be seen in Madonna della Strada in the boldly shaped and detailed front facade and visually striking rose window, the limestone-and-glass block apse, and the boldly molded bell tower.

These "modernistic" styles were most often used in America for commercial and residential architecture. The Art Deco style was used in Chicago mainly for commercial buildings such as downtown office buildings and commercial-residential building s along Chicago's neighborhood retail streets. Significant examples of the style in and near Chicago's Loop include the Chicago Board of Trade Building, the 333 North Michigan Avenue Building, the Carbide and Carbon Building, and the Palmolive Building. Outlying Art Deco-style buildings are numerous; one example of note is the automobile garage designed by Louis Kroman in 1929 and located at 55th and Lake Park Ave. in the Hyde Park neighborhood. Significant examples of Modern Classicism are the McGraw Hill Building on North Michigan Avenue in Chicago and the Freer Library in Washington, D.C. Relatively few examples of the influence of Expressionism exist in the United States; two significant examples which show this influence are the Fisher Studio Homes and the Rebori double house, both located on N. State St. in Chicago's "Gold Coast" neighborhood and designed by the architect of Madonna della Strada Chapel, Andrew Rebori.

Most religious buildings built in the United States both before and after World War II were constructed in historic styles, including both traditional Classical Revival and Gothic Revival. A few, however, were constructed in styles that are related to one or more of





"Modernistic" architectural styles were infrequently used for American churches in the years before World War II. Four examples other than Madonna della Strada Chapel include: (top left) the Boston Avenue Methodist Episcopal Church (1929) in Tulsa, Oklahoma; (top right) the Church of the Immaculate Heart of Mary (1934) in Brooklyn, New York; (above left) the Shrine of the Little Flower Church and Tower (1927) in Royal Oak, Michigan; and (above right) the Los Angeles Temple of the Church of Jesus Christ of Latter-Day Saints (1955) in Los Angeles, California.

these progressive modes of design. Several examples outside Chicago include the Shrine of the Little Flower Church and Tower, located in Royal Oak, Michigan (a suburb of Detroit) and designed by architect Henry J. McGill and sculptor Rene Paul Cambellan (1927); the Boston Avenue Methodist Episcopal church in Tulsa, Oklahoma, designed by Ada M. Robinson with Bruce Goff for Rush, Endacott & Rush (1929); the Church of the Immaculate Heart of Mary in Brooklyn, New York, designed by Harry McGill (1934); and the Los Angeles Temple of The Church of Jesus Christ of Latter-day Saints (Mormon) in west Los Angeles, designed by Edward O. Anderson (1955).

These progressive architectural styles were used quite infrequently for Chicago church buildings, with St. Thomas the Apostle Roman Catholic Church, designed by Barry Byrne and located in the Hyde Park neighborhood, being the other most visually striking example along with Madonna della Strada. In this way, Madonna della Strada Chapel is particularly unusual in its use of these progressive architectural styles—Art Deco, Modern Classicism, and Expressionism—and is one of the best and most visually dramatic examples of non-historic architectural styles used for ecclesiastical architecture in Chicago.

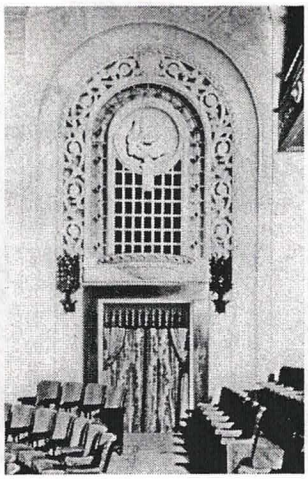
Architect Andrew N. Rebori

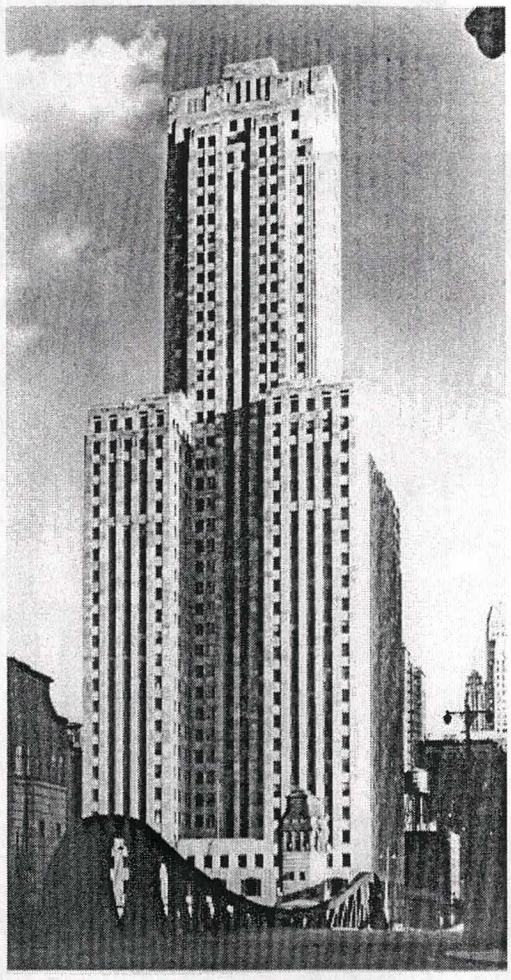
The architect of Madonna della Strada Chapel, **Andrew Nicholas Rebori (1886-1966)**, was one of Chicago's most individualistic 20th-century architects. His work ranges from finely detailed Georgian Revival-style homes and apartment buildings built in the 1920s to starkly ornamented and idiosyncratic "modernisitic" buildings such as Madonna della Strada Chapel designed in the 1930s. Throughout his career, Rebori strove to create graceful and distinctive buildings for modern living.

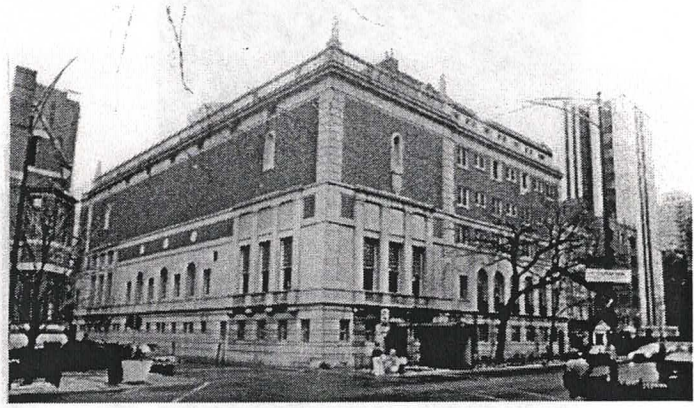
Rebori was born on the Lower East Side of New York. His father Paul, an Italian-born engineer, was killed in an accident when young Andrew was three, and the family suffered poverty throughout the boy's childhood. Andrew worked in several New York architectural offices during his teen years while attending night school, showing sufficient design promise that he was admitted to the architecture program at the Massachusetts Institute of Technology—the United States' oldest such program. Upon graduation, he was awarded a scholarship to the Ecole des Beaux-Arts in Paris and the American Academy in Rome, spending one year of study abroad.

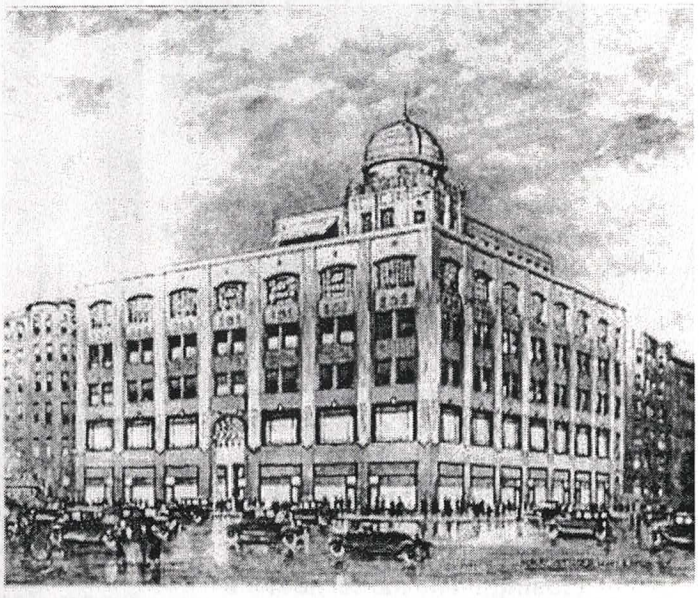
Upon his return to the United States in 1910, Rebori worked briefly for architect Cass Gilbert in New York before moving to Chicago to teach architecture at the Armour Institute of Technology. After a brief period also working in private practice with local Chicago architect Jarvis Hunt, Rebori opened his own firm, which became (in the early years of the 1920s) Rebori, Wentworth, Dewey, and McCormick. One of his earliest commissions was the Classical-style redesign of the Studebaker Theater in the Fine Arts Building in 1917.

The 1920s was a period of great activity for Rebori. Having married into a collateral branch of

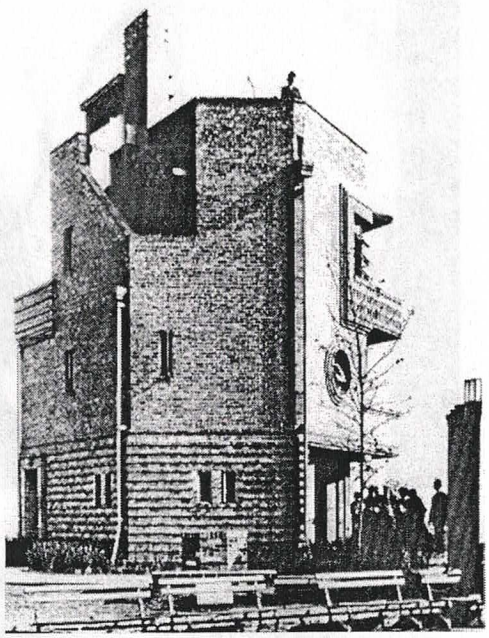


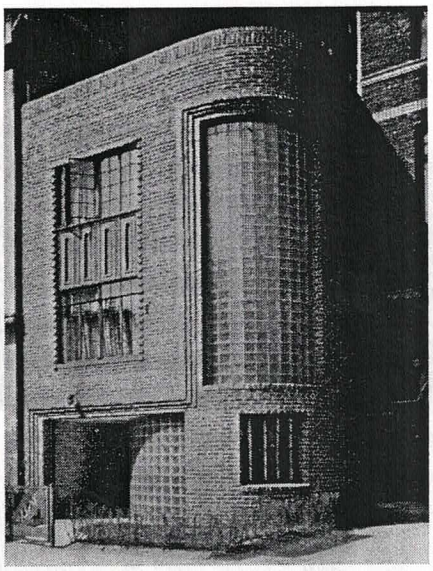


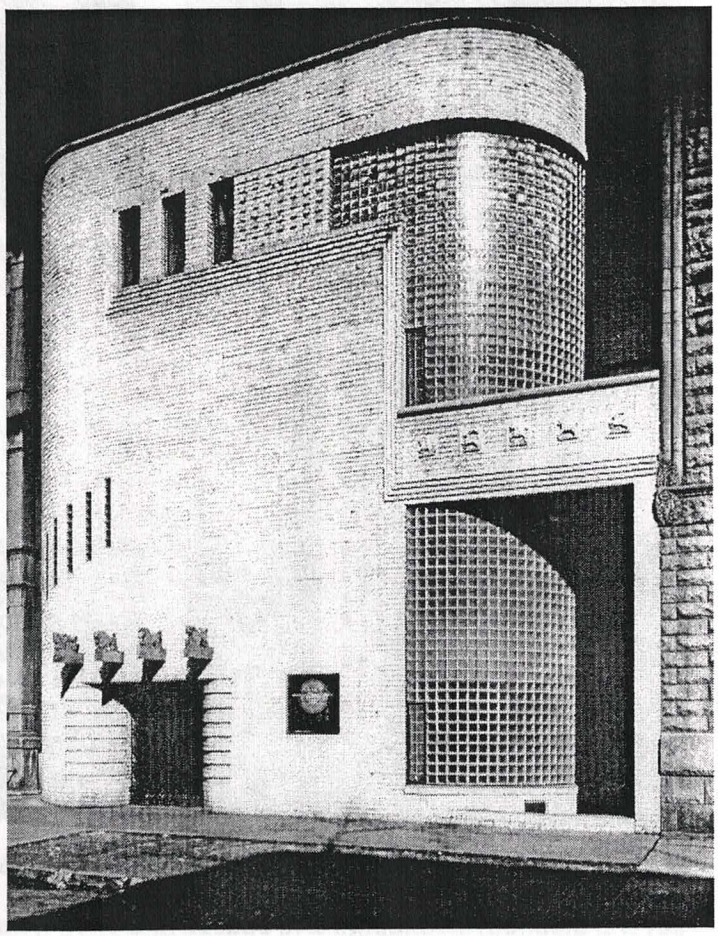




Madonna della Strada Chapel is a significant design by Andrew N. Rebori (top left), one of Chicago's most individualistic 20th-century architects. During the 1920s, Rebori designed several distinctive buildings and spaces in Chicago, including (top right) the remodeling of the Studebaker Theater in the Fine Arts Building on S. Michigan Ave. (1917); (middle right) the Racquet Club at N. Dearborn Ave. and E. Schiller St. (1923); (above right) the 737 N. Michigan Ave. Building at N. Michigan Ave. and E. Superior St. (1928, demolished)







Although Rebori's practice suffered during the Great Depression years of the 1930s, several of his most distinctive buildings, including Madonna della Strada Chapel, were designed during this decade. (Top left) The Streets of Paris concession and (top right) the Common Brick Model House were both designed for the 1933-34 Century of Progress Exposition (both were demolished after the fair's closing). The model house's common-brick construction and non-historic design influenced Rebori's 1936 Fisher Studio Homes (1936) and the 1938 Rebori double houses (back-to-back houses facing the street and alley), both on N. State Parkway.

the well-to-do McCormick family, and with partners John Wentworth and Leander McCormick providing access to Chicago's society families, Rebori designed a number of buildings for wealthy clients on Chicago's Near North Side and in North Shore suburbs. Among his most prominent 1920s designs are the Racquet Club, an exclusive club at Dearborn and Schiller; chic cooperative apartment buildings at 40-50 W. Schiller St., 1325 N. Astor St., and 2430 N. Lake View Ave.; the LaSalle-Wacker Building, an Art Deco-style office skyscraper designed in association with Holabird and Root; and the Elizabeth M. Cudahy Library for Loyola University, funded by the meat-packing family that was one of Rebori's earliest and most loyal clients. Especially distinctive was the 737 North Michigan Avenue Building, a low-rise limestone-clad building commissioned by the then-owner of the Fine Arts Building as a Near North Side artists-studio and exclusive boutique building. Handsomely detailed in the Art Deco style, this limestone-clad building (demolished in the early 1970s) was topped by a penthouse apartment complete with corner astronomical observatory for one of the owner's three sons.

Economic troubles brought on by the Great Depression forced Rebori to disband his architectural partnership and work solo during the 1930s. Individual projects of note during this decade include the Streets of Paris concession and Common Brick Model House at the 1933-34 Century of Progress Exposition; the Fisher Studio Homes at 1209 N. State St. (designated a Chicago Landmark); and a striking, Art Moderne-style brick-and-glass block pair of houses at 1328 N. State St. that Rebori designed for himself and his son.

During World War II, Rebori worked on United States defense projects such as the design and construction of the U.S. Army weapons manufacturing plant at McAlester, Oklahoma. In the post-war years, he worked for DeLeuw Cather & Co., a large engineering firm, designing such buildings as a Chicago & North Western Railroad diesel shop located in Chicago's West Garfield Park neighborhood.

Later History

Madonna della Strada Chapel opened for services in 1939, but only as an exterior shell of a building. Due both to limited funding and design conflicts between architect and client, the chapel's interior was not immediately completed. Rebori and Rev. Mertz, who had shepherded the chapel's fundraising and construction on behalf of the university, disagreed on plans for interior details, including intended artwork by Edgar Miller, and Rebori removed himself from the project before any interior work was completed. The chapel's current interior combines artwork created by Melville Steinfels in the 1940s with seating and floor and ceiling detailing that date from a substantial rehabilitation of the chapel in the early 1980s. (The chapel's interior is not considered a significant feature for the purposes of this proposed landmark designation.) In the mid 1990s, a new entrance plaza with concrete decoration mimicking the building's rose window was built in front of the building.

Madonna della Strada Chapel has been recognized over time for its architectural significance. It was rated as "red"—the highest rank of significance—in the Chicago Historic Resources Survey and is one of fewer than 200 buildings in Chicago given this rating. It was featured in both *Chicago Churches and Synagogues*, a standard reference on the City's religious architecture written by the Rev. George Lane, and in the *AIA Guide to Chicago*. It also was one of only 13 Art Deco-style buildings featured in the book, *Rediscovering Art Deco U.S.A.*, which documents significant examples of the style in the United States.

Criteria for Designation

According to the Municipal Code of Chicago (Sect. 2120620 and 630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that Madonna della Strada Chapel be designated as a Chicago Landmark.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- Madonna della Strada Chapel is a significant Modern Classical building, reflecting the importance of early 20th-century modernism and the evolution of progressive architectural styles in the history of Chicago and the United States.

- The building, through its overall design and detailing, reflects the importance of three important modern architectural movements—Art Deco, Modern Classicism, and Expressionism—to the history of Chicago and the United States.

- The building exhibits excellent craftsmanship in both materials and detailing, utilizing gray limestone and rose-colored granite to create a boldly massed building with hard-edged geometric and abstracted Classical-style ornament.

- Although set back from public rights-of-way in the middle of the Loyola University campus, the building is a significant visual campus "landmark" with its bold limestone design and tall, sleek bell tower.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

- Madonna della Strada Chapel is the work of noted Chicago architect Andrew N. Rebori, one of the City's most individualistic 20th-century architects.

- Rebori designed, besides Madonna della Strada Chapel, a number of important buildings in Chicago in the 1920s and 30s, including the Racquet Club, cooperative apartment buildings at 40-50 W. Schiller St., 1325 N. Astor St., and 2430 N. Lake View Ave.; the LaSalle-Wacker Building; Loyola University's Elizabeth M. Cudahy Library; the Fisher Studio Houses; and a double house for himself at 1328 N. State.

Integrity Criteria

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

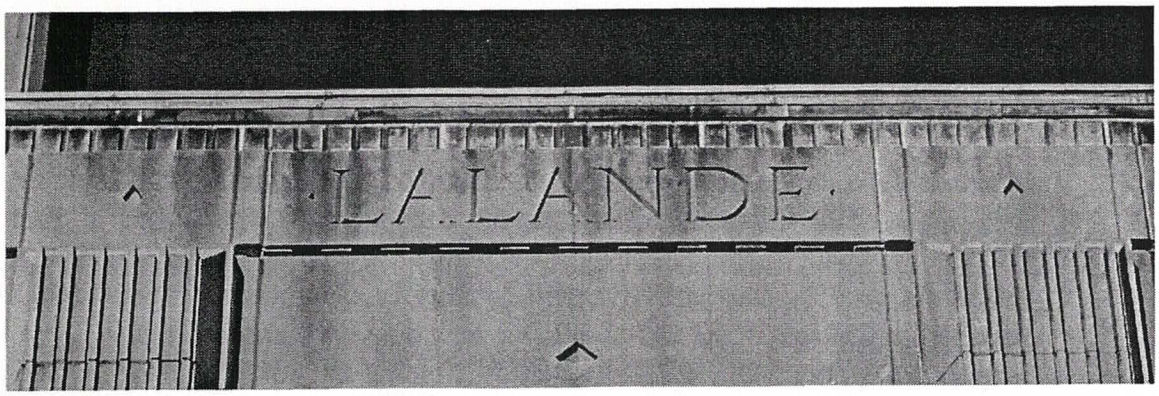
Madonna della Strada possesses excellent exterior physical integrity, retaining its original siting and relationship to the surrounding Loyola University campus and nearby Lake Michigan shoreline, and its original overall form and exterior details, including low-relief sculptures, ornamented frieze, and visually striking bell tower. An entrance plaza built in front of the building in the 1990s is respectful of the building's site and overall design. The very few exterior changes include newer annodized-bronze doors for side entrances.

The chapel's interior was not finished for several years following the completion of the building's exterior and was not finished according to Rebori's original designs, or with his supervision. A rehabilitation of the chapel interior in the 1980s, in addition, saw changes to the chapel's original seating and floor and roof surfaces. The interior is not considered a significant historical and architectural feature of the building for the purpose of this proposed landmark designation.

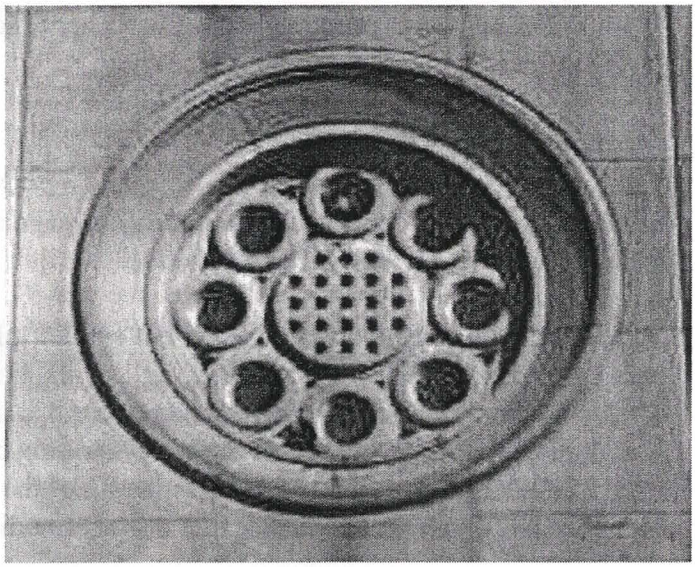
Significant Historical and Architectural Features

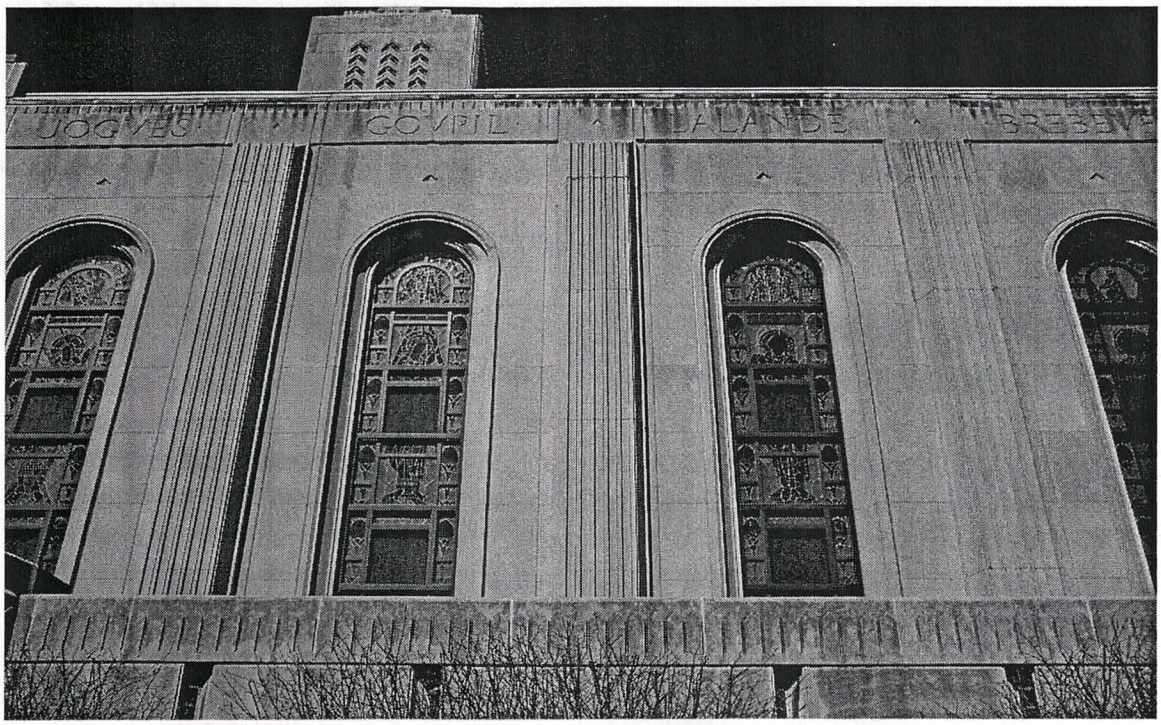
Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of Madonna della Strada Chapel, the Commission staff



Madonna della Strada Chapel's design incorporates "stripped-down" Classical-style ornament, a characteristic of "Modern Classical" buildings of the 1930s. (Bottom) The south and north elevations are detailed with abstracted Classical pilasters framing round-arched windows and visually supporting a simple frieze inscribed with the names of significant Jesuits in history. (Top) A detail of the frieze. (Right) A rose window with boldly-geometric divisions.





recommends that the significant features be identified as:

- all exterior elevations, including rooflines, of the building.

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A view of Madonna della Strada Chapel (rear elevation) from the southwest.

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Illustrations
Department of Planning and Development, Landmarks Division: pp. 3, 4 (top & bottom), 7 (bottom), 8, 9, 10, 20, and 22.
From Loyola University of Chicago, *One Hundred Years of Knoledge in the Service of Man*: p. 4 (middle left & right).
From *AIA Guide to Chicago*: p. 7 (top).
From *Rediscovering Art Deco U.S.A.*: p. 13 (top left & bottom left).
From *New York 1930*: p. 13 (top right).
From Los Angeles Temple web site: p. 13 (bottom right).
From Collection of Terry Tatum: pp. 15 & 16.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site,

This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained within the City Council's final landmark designation ordinance should be regarded as final.

COMMISSION ON CHICAGO LANDMARKS

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